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## INTRODUCTION

The Department of Education has been successful in the design of the Four-year English program in the Ontario schools. This program is designed to provide all students with a high level of English proficiency.

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FOUR-YEAR ENGLISH  
GUIDELINES FOR PILOT SCHOOLS

INTRODUCTION

The accompanying Guidelines are drawn from recommendations in the Report of the Advisory Consultative Committee on English in the Four-year Program, dated March 1, 1967, and subsequently distributed to all secondary schools in Ontario.

The Guidelines are intended as working papers for experimental testing in a limited number of pilot schools across the Province during the 1967-68 school year. Before the end of this experimental study, amendments will be made wherever the pilot work shows them to be necessary or advantageous, and the amended Guidelines will be available to all Ontario secondary schools, for use beginning in September, 1968.

The Guidelines are not courses of study, but pilot teachers are urged to use them in building new courses, going outside the Guidelines where this seems advisable, or modifying them to suit the special conditions within their schools and within the program and grade with which they are dealing. It is hoped that the experiments suggested will be given a fair chance to prove their validity, but teachers should not be rigidly bound by them.

For the time being, Curriculum RP-I.4 and RP-S4 should be regarded as sources of useful ideas and references for Four-year English, even though courses will be developed in the pilot schools along the lines of the March, 1967 Recommendations, with the help of these Guidelines.

The Chart of Four-year English Studies is intended to give a general view of the work of each year, for easy reference, and as a reminder.

Where suggestions offered in any of the Guidelines must be modified to suit the needs or circumstances of a school or class, the teacher should not hesitate to develop his own methods and use the available resources as he wishes. It is not expected that pilot schools should go to unnecessary expense in order to follow the Recommendations or the Guidelines. "Imagination is better than money."

WB

The Inspectors of English, and members of the Curriculum





Division are ready to give all the special assistance they can during the pilot year, and teachers who would like suggestions or advice are asked to get in touch with the Area English Inspector, or with Mr. Hume Wilkins, Room 328, Curriculum Division, 44 Eglinton Avenue West, Toronto 12. Telephone 365-6411. A number of visits to pilot schools will be made during the year, but special requests will receive personal attention whenever this is possible.

### WORKING PRINCIPLES

(1) The Recommendations, dated March 1, 1967 (the Blue Booklet), set out the working principles of the new program. These should be interpreted broadly rather than in any narrow prescriptive sense.

(2) The principle of "context learning" should be liberally applied. Studies ought to be relevant to the students' lives and outlook, and speech arts and written expression should spring naturally from the material and situations being studied, and in turn stimulate further studies. Special care should be taken to encourage significant writing by means of advance preparation, rather than by the often futile practice of encouraging good work by correcting bad. *relevant*


(3) It is vital to involve the students in what they are doing, and the Blue Booklet suggests several ways this may be done. A class may be shown how to divide itself into sectors of 6 to 8 students for group studies and the sharing of responsibility for its own advancement. Cooperation, and even competition among such sectors of a class in developing ideas and working out assignments can create a healthy atmosphere for teaching and learning.

(4) There is considerable value in completing a unit of work in several consecutive lessons instead of dividing the week or cycle into subdivisions. "Monday-Comp.; Tuesday-Lit.; Wednesday-Grammar" is not considered as effective nowadays as a "Monday-Tuesday-Wednesday" unit on a topic, such as an essay, or a short story, or the working out of an idea in language, involving reading, speaking, writing, and using the senses.

(5) Teachers may find general themes, or frames of reference, useful with a class. A term's work, or even a year's work, might be built on the theme of "The Nature of the Family," (or of the Community) or on "The Place of Youth in Society". An English program might be related to the courses in History, Geography, Science, Art, or other subjects of the curriculum, to the advantage of all.

(6) It is important that the creative attempts students make should lead to a measure of success, not to failure. Otherwise creativity becomes a trap rather than a liberating force. For this reason a ceaseless effort must be made to stimulate original work by a variety of lively methods, and by providing, or finding, strong motivation for individual ideas and productions. If a student lives and works in an





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<https://archive.org/details/fouryearenglish00onta>

enriched atmosphere of stimulation and discovery, he is likely to think and create for himself.

(7) The blue booklet advocates the use of a Generative Journal. The following passage from The English Journal, by Mr. Clark McKowen is used here by permission. The idea should be valuable in any classroom for both students and teacher:

"My few requirements are stated early: each student keeps a notebook (half a daily note section; half a sort of journal), gives (fifty) minutes of attention in class and as much time at home for my class as for any other. In the note section each student keeps his own record of the facts of each day's session (date, the general topic, the author and title, the name of the recording, film, or tape) so that he will have a complete record of the class. Also, he jots down anything that occurs which he considers significant. He is expected to find at least one thing interesting each day or start yelling. He starts any item he might like to explore further or perhaps develop into a paragraph or essay. The journal section is rather free in content and form. The student is asked to react nightly to anything in that day's lesson that has interested him, or anything that has been sparked by it. He may carry on an item for several assignments if he wishes. Sometimes he is asked to discuss the relationship between the day's lesson and a previous one or several.

"The conventional unit leaves the student with the feeling of having completed something; the generative unit engenders the feeling of having begun something. Life itself is an open-ended unit for some minds; it is a closed system for others. Which is better? Life is growth and change; its opposite is completion, termination, death."

Clark McKowen, "The Generative Unit,"  
English Journal. November, 1965  
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FOUR-YEAR ENGLISH - GUIDELINES FOR PILOT SCHOOLS

GRADE	LANGUAGE	LITERATURE	MEDIA
9	Exploring Canadian English Speech Arts Written expression Art and language Vocabulary improvement Dictionaries	Reading for enjoyment and skill Developmental reading; remedial reading where necessary Dramatic reading and presentation - fiction, drama, poetry Identifying and defining these forms	The newspaper Film Television and radio
10	Further exploration in Canadian English Speech Arts Written expression Art and language Vocabulary improvement	Reading for thought, skill, and enjoyment, beginning prose works other than fiction - Biography Dramatic reading and presentation Beginnings of appreciation Fiction, drama, prose, verse	Magazines Film Television and radio Advertising
11	Language structure - rhetoric of modern sentences and passages Logic and argument Synopsis, précis, letters, reports Speech arts; written expression Art and language Vocabulary development	Appreciation of literature Possible stress on Canadian writing Themes in literature, if desired Novel, drama, prose, poetry A possible elective	Film Television The press and periodicals in greater depth A possible elective
12	Speech Arts Development of the language The modern idiom	Modern Novel Development of the novel Modern Drama Growth of Drama Theatre Arts Contemporary Ideas Poetry today	Mass media Creating writing and programming Creative thinking (covering all categories) Marshall McLuhan etc.

A Blend of Electives. Perhaps one a Term, with some balance among the Categories:





FOUR-YEAR ENGLISH GUIDELINES FOR PILOT SCHOOLS
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## LANGUAGE STUDIES

"The study of language should be closely related to works of literature and other media of communication. No part of language should be studied for its own sake, but always in relation to the student's developing powers of reading, writing, speaking, and using the senses. Prescriptive grammar should be taught only as a means of understanding the structure of the language, and the relationship between structure and purpose. The newer developments in descriptive grammar should be studied as they illuminate the various uses of language. The development of language, and its variety as illustrated in word origins and levels of meaning may be rewarding avenues of study."

(Recommendations on Four-year English, March, 1967)

### Grade 9

#### Exploring Canadian English

(There are, of course, many ways of studying language. The method suggested below is a heuristic approach, based on induction. Students work with sentences, mainly, to find out what principles underlie the language, and then try to apply these in improving their own speech and writing. Speech is stressed as basic, and written English as an adaptation of speech, with built-in compensations.

Language as the pupil speaks, hears, reads, and writes it is taken as the substance of the study, and oral and silent reading, listening, discussion, conversation, writing, and research are all tools of the course. The tape recorder, the record player, television, radio, and films should all be used.

The development of the English language may be used to illuminate our employment of it, to provide background for reading earlier literature, and to help students see language as a fluid thing, not fixed, but continually adjusting to new needs and interests of society. The special ways in which Canadians use the English language may be considered.

The course should be thought of as a process, rather than a body of material to be "covered". If new ideas appear, they should be explored, not ignored in the interests of "finishing the course". The whole study gains its force and interest from the fact that we are working with a living language, our own social and personal means of expression, communication, and understanding.)





OUTLINE OF THE COURSE

PROBLEM I - WHAT CAN A SENTENCE DO?

Points

A sentence can  
inform  
explain  
exemplify  
persuade  
surprise  
move (emotionally)  
convince

Put ideas into words, etc.

A sentence can

- (a) Tell, to the point of  
insisting (Assertive)
- (b) Ask, to the point of irony,  
and rhetoric (Interrogative)
- (c) Order, to the point of  
command (Imperative)
- (d) Exclaim, to the point of  
blasphemy (Exclamatory)

Work out the proportion of  
sentences that tell to those that  
do the other things

Try to account for the proportions

Methods

Examine sentences of  
all kinds, from all sources,  
to find answers

Work out the answers  
and refine them

Keep a collection of  
effective sentences

More examples

Advertisements make  
useful sources for a variety  
of sentences

Use tapes; stories;  
conversations; discussions;  
dramatic dialogue

Some simple graphs  
might be useful here





## Points

Which has the advantage in doing these things, speech or writing (print)?

Why?

What advantages do television and radio have over print?

How does print compensate for its handicaps?

What are the implications for our own writing?

Practice continually, in speech and writing

- more effective sentence-making
- explaining
- clarifying
- improving
- exploring

## Methods

Students should try to put their own speech into writing

Listen to and watch actual programs with the question in mind

Comparisons

Newscasts versus newspaper accounts, etc.





PROBLEM II - HOW DOES A SENTENCE ACCOMPLISH WHAT IT DOES?

Points

A sentence "accomplishes" by

- word order
- inflection (punctuation)
- context

Methods

Examine oral and written sentences from speeches, talks, lessons, books, plays, television, films, other media

(a) Word Order

What orders are there?

Which order is used most?

- what are the proportions?

How and when do we learn this kind of word order?

Is it habitual, or consciously chosen?

Simple graphs would help here

Study children's speech development

- the baby at home

(b) Inflection

- voice tones; rise and fall; emphasis

Has John his gun?

Has John his gun?

Has John his gun?

Has John his gun?

Has John his gun?

Has John his gun?

A great deal of oral work, and listening, here

**Examples**

Practical use of the voice in reading and speech



## Points

Lady Macbeth: We fail.  
We fail?  
We fail?  
We fail?  
We fail!  
We fail!

- volume of the voice
- pitch of the voice

Does inflection carry over from speech into print? How? What means of compensation are there? How does the reader help himself here?

### (c) Context

Find out how sentences are related to their context.

Does the relationship vary with the type of sentence?

Can sentences accomplish their purpose without any context of language?

(exclamations, aphorisms, mottoes, etc.)

## Methods

Examine sentences in context.

How are the different types related to their context?





PROBLEM III - WHAT ELEMENTS DOES A SENTENCE USE

TO ACCOMPLISH ITS PURPOSE?

Points

Methods

The sentence uses

- words
- sounds
- pauses
- context relationships

(a) Words, and combinations of them

Identify different kinds of combinations

- compounds
- phrases
- clauses

(b) Sounds (speech)

Listen for sounds, and classify them

- voiced            - plosives
- voiceless       - fricatives
- nasals
- glides

(cf. Anderson, Training the Speaking Voice, P. 269)

(c) Silent Pauses

- What do these become in print?

Equate with punctuation

(d) Context Relationships

Examine sentences in context

- Fore-and-aft links; each sentence the sequel of the previous sentence, and the herald of the next; the sentence as both stimulus and response
- This is the essence of conversation, and of the paragraph

Dialogue in speech and print; drama





PROBLEM IV - WHAT MAKES A COMPLETE SENTENCE?

Points

Methods

(a) Agent plus action

Work from examples, not from rules

- sometimes plus recipient

(subject - verb - object  
(completion))

(b) "Understood" components

Tie to literature, including poetry

- Where do these occur most?  
Speech or print?

- Which kinds of sentences use  
them most?  
Which least?

(c) What is the common order of the  
components?

Build lists of good examples

What variations occur?

- distinguish loose,  
periodic, balanced

- Which are most used?

- What effects have these  
variations?



PROBLEM V - HOW ARE INDIVIDUAL WORDS IDENTIFIED

AND RELATED TO THE SENTENCE?

Points

Methods

- (a) The work words do in relation to subject - predicate - object patterns (Parts of Speech)

Keep it inductive

- versatility of words in these different roles (e.g. steel (adj.) steel (noun) steel (verb))

Which words are vital?  
Which less so?

What is the purpose of the less vital words?

Are the usual definitions of nouns, verbs, etc. reliable?  
e.g. nouns as spatial; verbs as indicating time

Can we improve them?

Debate Professor R. A. Wilson's statement (based on Aristotle):  
"The noun and the adjective connote objects in space; the verb and the adverb connote movements and sequence in time."  
(The Miraculous Birth of Language)

- (b) What determines the force or significance of a word in a sentence?  
(Relative power, not just position or parts of speech)  
e.g. What book did Jane bring?  
She brought hers.  
(Hers is the significant word)  
Why?

- (c) Denotation and connotation

- "implication" in words
- irony

- (d) Modifiers and amplifiers

- adjectives, adverbs, determiners

Debate the proposition: the adjective is the enemy of the noun





PROBLEM VI - HOW DO THE COMPONENTS OF THE SENTENCE  
CONTRIBUTE TO ITS RHYTHM AND PATTERN?

Points

(a) Word balance and pattern

- series
- contrasts
- simple in relation to elaborate

(b) Phrase balance and pattern

(c) Clausal balance and pattern

- extension of simple into compound, complex, and combined

(d) The principle of variety

Methods

Develop ideas through the sound as well as the look of sentences

Examine the uses of these types from models





FOUR-YEAR ENGLISH  
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LANGUAGE STUDY

GRADE 10 - FURTHER STUDIES IN CANADIAN ENGLISH

1. THE SOCIAL ASPECTS OF LANGUAGE

(a) Levels of Speech

(The ETV Program "Levels of Language" would make a good Introduction)

- (i) Identify the common levels of speech and collect samples on the tape recorder.

e.g. DEVOUT SPEECH  
(PRAYERS, PSALMS)

IMAGINATIVE SPEECH  
(POETRY, EMOTION)

(The list  
is only  
suggestive)

FORMAL SPEECH  
(THE QUEEN'S ADDRESSES, SPEECH FROM  
THE THRONE, SERMONS, ADDRESSES)

CLASSROOM SPEECH  
(LESSONS, DISCUSSIONS, REPORTS, TELEVISION)

CASUAL SPEECH  
(CONVERSATION, HOME TABLE TALK,  
CASUAL ENCOUNTERS)

SPECIAL SPEECH  
(SLANG, BEAT TALK, "LINGO" ASSOCIATED WITH  
AN OCCUPATION OR A GAME)

VULGAR OR PROFANE SPEECH  
(EXAMPLES ARE NOT NEEDED)  
(SWEARING, VULGARITY, SACRILEGE)

- (ii) Discover what circumstances and influences determine the level used, and what "rules" apply in the use of any of the levels.
- (iii) How do an individual's speech limitations influence his social effectiveness?



(iv) How can an individual's speech be developed for greater social effectiveness?

(v) Examine the so-called "common errors"

(a) Are they errors in respect to all speech levels, or only in relation to some?

(b) Why does advertising make special use of some "common errors"? (collect examples)

(c) Check the dictionary to discover where such "common errors" as "ain't" and "I'll learn you!" come from. Can they be justified in modern speech?

(vi) Coinages

(a) Find examples of newly coined words, and decide what levels of speech they belong to. In what levels are coinages most necessary or useful?

(b) Find examples of utility "non-words", and justify their use if you can ("Thingamy", "dingus").

(c) Coin a word (make sure it fills a need), and try it out.

(vii) Where does the "CAMP" language of Batman and Robin fit among the levels of speech?

(b) Levels of Written Language

(i) How do the levels of written language correspond with those of speech? Are there more or fewer levels in writing? Why?

(ii) What forms of written language make use of the greatest number of levels? Why?

(iii) Account for the fact that plays and stories offer more examples of casual, special, and even vulgar or profane speech than other kinds of writing do. Debate whether this is justified.

(iv) Examine your own writing over a period of time.

At what levels do you customarily write? Why? How can you develop your skill in the use of written language?





- (v) Examine the use of ornament in both spoken and written language. Which uses it more? Identify the kinds of ornament, and decide where they are drawn from. Try to develop your own speech and writing by using more ornament. What dangers are there? What advantages?

### References

John Lennon: In My Own Write, Penguin

Riessman and Dawkins: Play It Cool, Ryerson

## 2. THE DEVELOPMENT OF OUR CANADIAN ENGLISH

- (a) Examine several pages (chosen at random) of the Senior Dictionary of Canadian English, and make a list of the linguistic sources of the words. (e.g. Old English, Latin, Spanish, Greek, Algonquin, etc.) Work out the percentage of the total coming from each linguistic source.
  - (i) What conclusions does this study suggest about Canadian English? How could you test these conclusions? Test them.
  - (ii) From your knowledge of history, and any historical references you can find, discover approximate dates (centuries) when these various linguistic sources most affected the development of English, and eventually of Canadian English.
  - (iii) When did Canadian English begin to become "Canadian"?
  - (iv) Study the introductory essay to the Senior Dictionary of Canadian English to find what words are specifically "Canadian" rather than introduced from other sources. Which ones are useful to you? Try to increase your "Canadian" vocabulary.
  - (v) From the maps of Canada and the Provinces assess the contribution to our place names made by (a) Indian languages, (b) British language (English, Scottish, Irish, Welsh), (c) French language, (d) Other languages
  - (vi) Classify the chief sources of Canadian place names as religion, history, famous men and women, geographical nature, interesting incident, others?



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FOUR-YEAR ENGLISH

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LANGUAGE STUDIES, GRADE 11

1. Logic and Reasoning

A study of logic and reasoning, based on current material drawn from public affairs as reported in the newspapers and through other media, should continue all year. The study should be applied in debates and discussions, and students should be alert to discover instances of logic, or lack of it, in one another's work and in their own.

Topics could include:

- (a) The common fallacies (see Jepson, Clear Thinking, Longmans, and other texts)
- (b) Logic as related to current forms of prejudice
- (c) Deductive and inductive reasoning, and their relation to learning (cf. Mathematics, Science, History, Geography, Economics)
- (d) Evidence - direct and circumstantial

This could be related to court cases as reported in the press, and to written accounts, stories, films, and television programs that illustrate points in evidence of both kinds.

- (e) The relation between logic and emotion. Which is the stronger? What influence can each have in a court trial? How are they balanced in just decisions? Students should, if possible, visit a courtroom and witness the processes of justice under law.
- (f) The importance of clearly defined terms
  - "waffling" language - ambiguity that conceals meaning, or confuses it, or avoids it
  - "weasel" words as applied to politics and government - semantics (e.g., the difference in the significance of the words "People's Democratic Republic" in a Communist context and in a "free" political context; the many variations of the words capitalist and fascist)





See English in the Secondary School, Edwin H. Sauer, Holt, Rinehart and Winston, 1965, Chapter 7, "Verbal Dishonesty"

See Teaching English in Today's High Schools, Burton and Simmons, Holt, Rinehart and Winston, 1965, "Semantic Concepts for Secondary School English", pp.200-209

See Thinking and Talking, Cave & O'Malley, Ward Lock, 1966 (Saunders)

## 2. Rhetoric and Style

(a) A study of the manner in which different exponents of spoken and written style use the sentence and the paragraph to create effects; the use of clear precise English in letters and directives; avoiding gobbledygook.

- simple, compound, complex, and intricate variations
- loose, balanced, parallel, and periodic variations
- rhetorical devices - questions, series of words and phrases
- the epigram; the "bromide"; mixed metaphor

(b) The development of the student's personal style; choice of elements

## REFERENCES

Grammar, Rhetoric, and Composition, Richard D. Mallery, Doubleday  
1962

Language, Rhetoric and Style, Damon, Espey, and Mulhauser, McGraw-Hill,  
1966

Classical Rhetoric for the Modern Student, Edward P. J. Corbett,  
Oxford, 1965



FOUR-YEAR ENGLISH  
GUIDELINES FOR PILOT SCHOOLS

THE WRITING PROGRAM

"A lively program of written composition should be maintained, with close attention to motivation for writing."

(Recommendations on Four-year English, March, 1967)

Purpose: The writing program should encourage students to express in writing their ideas about social experiences, sensory impressions, and the impact of the mass media of communication (radio, television, newspapers, telephone, periodicals, advertising) upon them.

Method: No "prescription" of method is attempted here; some suggestions can be made, but the interests and response of individual classes should govern the method used. The adaptability and flexibility of the teacher are of utmost importance. Initially the student should write about his interests, not those of his teacher, but he should be led to broaden his scope of topics and methods of expression as his skill in judgment and in writing grow.

Sources of Material: The student's interests should provide at the outset the topics about which he writes: hobbies, pets, sports, interests, social activities, shops and other areas of school activities, events of current interest in his community, items from his "journal", newspaper and periodical articles about young people, family trips, interesting people, part-time employment, cars, motorcycles, fashions, hair styles, cosmetics, comic strips, modern music.

GRADE 9

An exploratory paragraph written at the beginning of the term will suggest what the teacher needs to emphasize in the writing program of the fall term. (See RP.I.4, page 24) Much Oral discussion of the first two or three pieces of writing in the fall term rather than red-circling and marking is suggested.

A review of sentence structure, with emphasis on the pattern of words according to their function in the sentence rather than a routine review of parts of speech might logically follow the exploratory paragraph. Frequent reference to sentence patterns in model paragraphs will emphasize the sentence as a unit within the paragraph.





Review of paragraph construction from the literature being studied and from model paragraphs will emphasize the pattern by which the paragraph is developed from topic sentence to the emphatic closing sentence. (The terms "continuity" or "sequence" are more easily understood at this grade level than is the term "coherence"; "joining" or "linking words" are preferable terms to more formal terminology).

Much practice in paragraphs of exposition or explanation will illustrate the principles of clear statement of purpose, unity of treatment, logical or sequential development, and summing-up sentence. From the explanation of a process, the class may be ready to proceed to a paragraph explaining a personal point of view on a topic; if not, the principles of development may then be applied to description and narration. Beginning with a response to external stimuli (touching different textures blindfolded, tasting different flavours, listening to recordings of music of varying types, (or speech), looking at pictures, sculpture or objects of different shapes, the student can progress to imaginative description.

Paragraphs of narration may be tried as soon as the student has realized the need for some precision and restraint in his writing. In addition to the teacher's suggestions of topics for a single incident, students should be encouraged to provide topics of their own through individual choice or choice made by a student committee.

Throughout the writing experience, emphasis should be placed on one aspect of the development of a paragraph at a time; that is, a paragraph could be discussed (or marked) only for its unity of development, and when this principle has been mastered other aspects may be judged.

A good deal of the writing should be done, reviewed, and discussed without the need to have it all marked by the teacher. Development of precision and accuracy through the use of "writing partners", committee analysis, use of the overhead projector, dittoed reproduction of the students' work, and oral reading for class discussion can help to overcome the necessity of marking everything the student writes.

It is suggested that most of the writing be done in class under the teacher's supervision; a good portion of the time before the actual writing should be used in making clear both the purpose and the method to be followed. Cooperative writing of paragraphs by a group of three or four students may be tried, and considerable discussion may follow.

Writing about single incidents of personal experience should be tried before any wide-open choice of fictional topics is given. Students with a bent for humour should be encouraged. ("I blew the bubbles on the Lawrence Welk Show.") Class time used to discuss an incident and to examine at the chalkboard several possible ways of developing it is time well spent. If topics are discussed, and the writing is done in class under the teacher's supervision, errors in interpretation of the purpose of the assignment can be avoided.



Although it is difficult to get Grade 9 students to tell about their "feelings", a sympathetic and understanding teacher can win their confidence and they can be led to try to pin-point with accuracy in diction their analysis of mood in a poem, excitement in a passage of prose, and so on.

Throughout the year opportunities may be provided for students to assess their own and other students' writing for progress in clarity of expression, improvement in level of diction, accuracy in spelling, and variety in sentence construction. Some examples of students' work could be taped early in the year for comparison with work done on a similar assignment later in the year. Where improvement is noted, praise and complimentary comment will help to establish the value of improved care given by the student to his written expression. Reading aloud by the teacher or the student of a student's written work for class discussion and criticism can be tried.

### Marking

In addition to the various methods of cooperative marking of written work, teachers should plan to mark a short passage of prose once every three or four weeks. Positive merits should be recognized and direction given for the correction of errors.

Lessons in recognizing the common errors in construction, grammar, usage, and spelling can be derived from the students' writing more profitably than from a textbook.

Using the classroom tack board to display effective and original treatment of the topic, the most improved work, etc., will encourage students to realize the value of their attention to detail and clarity in writing.

Throughout the year the integration of writing with the work in literature, word study, speech development, and class discussion is recommended. Clarity of meaning in passages of prose can be discussed, diction in poetry can be explored, dialogue in the play can be examined so that students are continually developing a feeling for rhythm and form in discussion.

### Awareness

Students in Grade 9 might be urged to keep a "journal" in which they enter bits of writing garnered from their own reading - even the popular paperbacks will provide some examples. Examination of the entries in their "journals" will indicate their growth in awareness, taste, and judgment.

The students should develop an awareness, too, that the teacher feels that what they write is important, and that when he discusses or marks their work, he looks first for merit, then suggests ways of





improving faulty expression.

Throughout the Grade 9 year, the teacher will seek ways in which to show students that ability to write with clarity, precision, and purpose is not a talent separate from the other areas of English language, but rather the most demanding proof of their ability in all phases of "language arts".

#### GRADES 10, 11, (12)

Purpose: In the years following Grade 9, the purpose of the writing experience is to further develop the student's ability to express himself clearly and to encourage him in habitual use of his enlarging vocabulary, awareness of his maturing outlook, and of his clearer judgment as developed through his wider experience in life and literature.

Sources of Material: The experiences suggested in the Grade 9 list will be used, augmented by such activities as judgment of television programs, advertising, movies, and ideas from the student's reading which require him to examine and come to conclusions about social conflicts, character development, and the challenges of the electronic age (even to the inclusion of his reaction to McLuhan). In the senior years, comment on editorial opinion and the pet theories of columnists could be included; assessment of the moving picture as a social document might be added.

Methods: Writing from models should be included. A paperback text such as Stop, Look, and Write will provide useful pictures and ideas from which to write. Further integration with all the other phases of the English program and with other school subjects should be attempted.

Growth in the student's ability to use restraint in his writing can be fostered through individual discussion and group analysis of the validity of his statements and the relevancy of his examples and illustration. As he grows in maturity, the student should be challenged to be specific and precise in his statements.

Development of the student's understanding of the principles of sentence construction and style may be gained from discussion of passages of prose selected by the students themselves.

Copying from the student's reading aloud of brief prose passages specifically chosen for a major point of effective writing can assist in developing an aural appreciation of cadence and balance. Occasional dictation exercises might replace some of the tendency to discuss orally at too great length the general characteristics of good prose.



Letter writing should be continued in the senior levels; with Business and Commerce students who have already learned the format of the typewritten business letter, the emphasis should be on content. Students in all branches should gain experience in writing the letter of application as a part of their writing program; here again, the accent should be placed on content, tone, and the creation of a favourable impression.

A continuing exercise with Grade 12 students could include the telephone arrangement of an interview with a local office, industry, or other source of employment. This could be followed by a confirming letter; then the student could carry out the interview in his own time and write a brief report on the qualifications needed for employment with that firm, detailing opportunities for promotion, working conditions, etc., for class discussion. A letter of thanks could then be written as a normal follow-up and matter of courtesy.

Although the telephone and greeting card have largely replaced them as methods of communication, the "bread-and-butter" letter, the letter of congratulation, and the letter of sympathy are worthwhile exercises in the art of polite and obligatory writing which have social importance and indicate maturity in outlook.

The writing of samples of advertising copy for the stimulation of sales of an imaginary product or a specific item of merchandise could be used to stimulate discussion and written comment on the special purposes of "ad writing". Such exercises could lead effectively to several lessons in discussing logic in writing.

Reviews of movies, television programs, school auditorium programs or concerts could be assigned in the senior grades.

Writing about topics chosen from areas other than English may be tried. Science, Technology and Trades students, for example, could be asked to write critically about material in the various trade journals.

Textbooks: Teachers of the "experimental year" course will likely use a basic text as listed in Circular 14. The course, however, will demand the teacher's study and use of much supplementary material gathered from many sources. Indeed, the course should require departure from the textbook approach in many of the exercises suggested.

"Fun with words" will require a dictionary of word origins, a standard dictionary, a thesaurus, a dictionary of quotations, and even a crossword puzzle dictionary, all of which can be used to help increase the student's vocabulary.





Summary: In all the work in writing detailed for four-year students, our main concern will be to help them feel at ease with written expression.

Improvement of expression should be accompanied by improvement in diction and spelling. Employers still expect our graduates to be able to spell correctly and construct grammatically accurate statements. They are not satisfied with a high degree of technical or commercial skill alone.

There has been no attempt made in these "guidelines" to outline the work to be covered in any particular term. A natural sequence from sentence patterns to paragraph assignments may be followed, but there should be sufficient flexibility for experimentation with any theory the teacher feels is valuable and valid in improving the writing ability of students in four-year courses.



FOUR-YEAR ENGLISH GUIDELINES FOR PILOT SCHOOLS
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VOCABULARY STUDIES, 9-12

"The students' vocabulary should be systematically increased and improved."

(Recommendations on Four-year English, March 1967)

Suggested Means of Study

- (1) Students might assess the extent of their own vocabularies by counting the number of words over several pages of a standard dictionary and working out the percentages of these words used in their own speech and writing, and words they understood at sight. If such an assessment were made at the same time each year, students could discover the approximate rate of their vocabulary increase from year to year.
- (2) Students might keep a written record over a definite period, say two weeks or a month, of new words they
  - (a) heard
  - (b) read
  - (c) used in speech
  - (d) used in writing
- (3) Students might earmark new words for use, and record the sentences in which they made either oral or written use of them.
- (4) Students might note any increase in vocabulary that resulted from a special expedition or project, such as a visit to an industrial plant, a civic ceremony, or some other place of special interest. An expedition might be undertaken with the specific purpose of enlarging the students' vocabulary, and later counting up the gains.



- (5) The study of suitable picturesque slang and current popular expressions need not be disdained, but might be used to demonstrate the subtleties and colour of which English is capable even in the casual exchanges of daily living. Students might make a dictionary of teen-age English, after the pattern suggested in Linguistics, A Revolution in Teaching, by Postman and Weingartner (Saunders), pages 166-172.
- (6) There appears to be little point in teaching or learning words that are not related to a significant context. New vocabulary should show its usefulness in the literature studied and the speech and writing in which students express their ideas.
- (7) Considerable interest in the development of English vocabulary might centre in a study of the way in which words from other languages have been introduced into Canadian English through the increasing use of foreign foods and commercial articles. In many instances this has been the result of the needs of New Canadians for the products they were used to in their native countries.
- (8) An occasional thorough-going study of the lexicographical background of a specific word, or a study of the way roots are expanded into words may be valuable in helping students to understand their language. This kind of investigation should not be overdone, and should never develop into dry drills or exercises.
- (9) Pocket books on vocabulary improvement are useful, and some of them should be available to students.
- (10) Imaginative classes may work out "vocabulary matches" and other competitions (preferably between groups rather than individuals, so as to avoid public embarrassment to any student who cannot "produce"). Such competitions should always be based on the use of words in context, not in isolation.
- (11) Crossword puzzles.





<p>FOUR-YEAR ENGLISH</p> <p>GUIDELINES FOR PILOT SCHOOLS</p>
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SPEECH ARTS

"For Four-year students there should be a notable increase in the study and effective use of speech, which is vital to their needs."

(Recommendations on Four-year English, March 1967)

A. Aims and Objectives

1. Balance in speaking, listening, reading and writing.
2. Attentive listening.  
Clear thinking.  
Skilful speaking.
3. To become articulate and literate.
4. To talk and to listen - as disciplines.
5. Logical oral expression -  
to think through aloud  
- to develop power of analysis through listening
6. Teacher's aim -  
- foster conversation for instruction between pupils  
- teacher remains silent after necessary introduction
7. To communicate - because loss of communication = chaos = catastrophe.
8. Knowledge of the technical aspects of speech production -  
to help produce effective speech.
9. The need to link speech arts with the literature, language and other media on the course.
10. No need of a final written examination, but rather a term mark and an opportunity to prepare a speech, a dialogue and maybe an impromptu for the final evaluation of this unit of the course.



Therefore, every pupil is given a chance to succeed by doing the best he can at his level.

## B. Aids and Activities

- I. 1. Recordings of good speakers, readers and actors - to aid in precision forcefulness, beauty of language, meaning and rhetoric - can have pupils imitate, if you wish.
2. Tape Record - student's own speech - They listen, and appraise their own weaknesses in enunciation and expression. Can see all kinds of errors in one another's practice speeches.
3. Tape Record -
  - a) class debates, dramatics, individual readings, group or choral reading, speech choir, simulated radio broadcasts (checks especially for monotonous tones, voice quality, pitch, diction, variation, flexibility)
  - b) tapes can aid in teaching them to read aloud, intelligibly - correct phrasing.
  - c) write and record school announcements in preparation for actual school P.A. duties.
  - d) microphone experience - preparation and presentation of T.V. or radio panels, scripts for sports events, church and social clubs - of excellent use later in P.T.A. and service clubs.
  - e) recording of short extempore or prepared play scenes - compare short Shakespearian scenes recorded by pupils with the same scenes done by professional actors. They can endeavour to imitate the professionals as an incentive to improve diction projection, and interpretative expression.
  - f) record pupils as groundlings who comment about the acting of fellow students who are staging a Shakespearian scene.
  - g) (1) Record pupil's own selected readings of poetry to help his interpretation of mood, emotion and punctuation. Then compare with Burton, Olivier, Gielgud, Dylan Thomas reading the same selections.  
(2) Record and expose the class to well-known and popular radio and T.V. announcers - Examples:
    - a) Milton Cross - opera
    - b) J. M. Minifie - commentator
    - c) Earl Cameron - C.B.C. news
    - d) Foster Hewitt and son - hockey
    - e) Ed. Sullivan - entertainment announcer
    - f) Walter Cronkite - U.S. & International news

Local T.V. and radio broadcasters

Famous Comedians -

Bob Hope, Red Sketon, Milton Berle, Smothers Brothers.





Evaluate for

- (1) voice type - timbre, their pace
  - (2) method of interpretation, how well "they come across".
  - (3) Why each is good - discussion of requirements by networks for announcers.
  - (4) a game - recognize the mystery voice.
4. Recording and listening centres - booths, tapes, and ear-phones.
  5. Why not a language laboratory?
  6. Group Visits - a) to Provincial or Dominion government and to local law courts - to assess the spoken word ("The Queen's English")  
b) attendance at city or town council meetings  
c) attendance at public meetings - political meetings, emergency or welfare meetings, dedications, crusades.
  7. Visiting Speakers - arrange for local broadcasters, or drama personnel, members of parliament, city officials, or a fluent minister to address the group - where possible to refer to their training in voice production, dramatics, or public speaking.
  8. Training in inflection and intonation of voice levels and tone curves.

II. Non-Recorded

- 1) Some other approaches:  
An experience - have the student relate some common experience. The rest listen. All talk and discuss. Then, pupils draw the discussion together in a good order, write briefly, and read their various versions aloud.
- 2) Develop an oral composition from a topic sentence.
- 3) Interpreting and answering questions.
- 4) In groups of two or three - one pupil reads to the others - three discuss.
- 5) Tell an original story (or pupil prepares a summary of one). Others re-tell it as they heard it.
- 6) Class discussion of recent T.V. programs (all types) and movies, of the student radio club and (someday, student managed T.V.). This leads to student assembly and P.A. announcements - exercise in fluency and awareness and student satisfaction.
- 7) Study and discussion of diction - choice of word, its connotation, and level, evaluation and criticism.



- 8) Training in body movement coupled with speech art - stand, think, talk, react.
- 9) Orient pupils (maybe) by such topical ideas as:
  - (a) English in Your Life
  - (b) English in Your Job
  - (c) English and Your Duty as a Citizen
  - (d) English and your Leisure Time
- 10) Student Improvisations - almost instant role-playing.  
The teacher presents a fictitious, but familiar scene, and two or more pupils take five minutes to prepare a dialogue. They act it out. It is discussed, and alternative endings and methods are suggested by other pupils.
- 11) Organization of a Speakers' or Toast Masters' Club.
- 12) Complete organization and management of some classes by students. They use every oral-audio technique they can.
- 13) Student-managed radio and T.V. presentations - done in cooperation with local broadcasting outlets.
- 14) Preparation of students - as tour leaders and guides - for school exhibits and "open house" events.
- 15) Reports on field trips taken.
- 16) Student-written play scripts which are rehearsed and presented as playlets in class, or as fully rehearsed one-act presentations for school assemblies.
- 17) Exploration of the relationship of films in speech arts -
- 18) Spiels for local tours, slide lectures, tapes for film scripts.

C. Possible Course Outlines

Kinds of Speeches

Grade 9

- A. Impromptu  
Manuscript and Prepared Speeches  
Speeches of Courtesy  
Group Discussion  
Chairman of a Meeting  
Speech of Introduction and thank you  
The Announcement  
To Tell an Amusing Story  
Welcome and Farewell  
Telephone Speech



Nomination Speech

Congratulatory Speech

Persuasive Speech - rallies, safety, raising funds,  
campaigns, board of trade

- B. Words - alliteration in verse  
repetition in verse  
imitative words  
tongue twisters  
limericks - compose -  
read and recite  
proverbs and proverbial sayings
- C. Choral Reading  
Choral Speaking )  
Speech Choir )
- D. Dialogue - role-playing
- E. Great Addresses - prose.
- F. Favourite Poems - student selection - memory work.
- G. Simplified Anatomy of Speech
- H. Teaching of phonetics
- I. Voice Training - simplified - also correction of minor  
speak faults which do not need a speech therapist.
- J. Preparation of simple original playlets and/or dramatization  
of sections on the literature course.
- K. The Film - in conversation, dialect, voice modulation,  
and depth; interpretation.

### Speeches & Activities

#### Grade 10

Grade 9 topics plus:

- A. Impromptu  
Manuscript  
Courtesy  
Radio & T.V. speech  
Group Discussion  
Panel Discussion  
Chairman  
Introduction and thank you  
Committee Meeting  
The Announcement





Tell a Funny Story  
Presentations and Acceptances  
Welcome and Farewell  
Sales (advertising, booster)  
The Interview  
Telephone  
Nomination  
Congratulatory  
Persuasive

- B. Other activities of grade 9, where they seem suitable.
- C. Remedial - the enemies of plain speaking - mumbling, rapidity, poor enunciation, incorrect pronunciation, limited vocabulary.
- D. An Awareness of Vocabulary - to help thought, and related to future leadership, earning capacity, acceptability and personal satisfaction.
- E. Introduction to business meeting procedures and parliamentary procedure.
- F. Melody in Speech.
- G. The oral book, film, and play review.
- H. Study of famous conversations in books - e.g.  
Bacon's "on Discourse"  
Boswell's Johnstone  
Biblical Conversations  
Shakespeare  
Jane Austin  
Charlotte Bronte  
Alice in Wonderland  
Oscar Wilde  
Shaw  
Noel Coward  
T.S. Eliot
- I. Voice Training - in more detail - developing the ability to analyse **one another's weaknesses.**
- J. Field Trip - reports
- K. A junior drama group - working towards an auditorium presentation.
- L. The Film - to illustrate conversation, correct presentation, interpretation, -----



Grade 11

Grade 9 and 10 plus:

- A. Impromptu
  - Manuscript
  - After - dinner
  - Radio and T.V. - (actual broadcast)
  - Group Discussion
  - Panel Discussion
  - Chairman
  - Introduction and thank you
  - Study Group or Round Table
  - Responsibilities of a Conference
  - Chairman
  - Committee meeting
  - Announcement
  - Presentations and Acceptance
  - Welcome and Farewell - and responses
  - Eulogy
  - Sales
  - The Interview
  - Telephone
  - Proposing a Toast
  - Responding to a Toast
  - Nomination
  - Installation
  - Retirement and reply
  - Dedication
  - Memorial
  - Congratulatory
  - Valedictory
  - Persuasive
  - Inspirational Speech - taking the Service - lay address
- B. Propaganda
- C. Aphorisms
- D. Extemporaneous - no notes - speeches
- E. Proverbs
- F. Speeches to educate, motivate, entertain
- G. Business Executive Speeches -
  - to employee, at conferences
  - before service clubs and community organizations
- H. Melody in Speech
- I. Famous Conversations
- J. Inaugural Addresses -





speeches of Lincoln, Daniel Webster, J.F. Kennedy, Roland Mitchner, General Vanier, The Queen.

K. Parliamentary Procedure

L. Tour Guide Training

M. Voice Training - strive for a mature, pleasant, controlled voice - critical self-analysis

N. The Art of Reasoning -  
logical thinking - forms of proof - kinds of appeal,  
errors in ordinary thinking and speaking

O. Preparation of one act plays - original scripts (of all types) and dramatization of the prose, poetry or play selections of the course.

P. Language as Communication

Q. The Film - a thorough study of speech techniques (see gr. 9 and 10 also)



REFERENCE RECORDS

Lists are designed to give a variety of speakers as well as variety in material.

Courses, Debates, Documentaries

Better Speech Course - Living Language B.S.C.

Churchill - I Can Hear It Now Col, KT5066

Documentary - Stevenson Adlai, Voice of Uncommon Man MGM4329D

Footnotes of History - Eisenhower

Great American Speeches AE17.

Recording of the Educational Record Club 335 Lexington Ave.,  
New York, N.Y. 17, 10017. \$5.19 each

Great Debates of 1960 Presidential Campaign - Nixon, Kennedy  
Sp. Word A26.

Inaugural - Voices of Coolidge, Wilson, T. Roosevelt, Cleveland -  
Sp. Word - 113.

Voices of History - United Artists 3351, 6351.

Comedy -

Bean - Fan 7009

Victor Borge - Columbia

Noel Coward - Columbia

Stan Freburg - Capital

Stanley Holloway - Col. & Angel

Harry Lauder - Camd 479

Peter Ustinov - Riv.

Jonathan Winters - Verve

Instruction -

Advanced Conversation 3 - CX 393

Changing Regional Speech

English - Changing Language - Folk 9852

Patterns Folk 9323

Improving your Vocabulary and Speech - Hear 23

Mind Your Speech - Folk 9130

Practical Vocabulary Improvements - Vocab. 100/14

Say It Right - Names and Titles - Grayhill

Shakespeare - Pronunciation - Lex 228-5

Sounds of Spoken English - Folk 8010

Speak Well - Col CL1361



Poetry, Prose, Speech

Auden - reading - Spoken Arts 780  
Bible Readings - a) Laughton - Dec. 8031  
b) Heston, Life & Passion of Our Lord - 2 Van 9080  
Browning, Elizabeth - Sonnets - with Cornell - Caed. 1071  
Browning, Robt. - Mason - Caed. 1048  
Byron - Tyrone Power - Caed. - 1042  
Canadian Poets - Voices of - Folk 9905  
Six Montreal Poets - Folk 9805  
Six Toronto Poets - Folk 9806  
Chaucer - Canterbury Tales - Caed - 1000  
Christian Poetry & Prose - Guinness Folk 9893  
Coleridge, Poetry - Richardson Caed 1092  
Columbia Literary Series -  
    Hurley, Maupham, Porter Saroyan  
    Sitwell Edith, Sitwell Osbert,  
    Sitwell Sacheverell, Steinbeck  
Donat - Favourite Poems Sp Arts 848  
Dickens - Christmas Carol - Barrymore - Lion 70124  
Dirksen - Senator Everett - The Gallant Men  
Dickinson Emily - Poems - Sp Arts 761  
Eliot T. S. - reading Caed 1045  
Eliot T. S. - Speaight Sp. Arts 734  
Emerson Ralph W. - Essays, Poetry and Journals - Folk 9758  
English & American Poetry - Lex 7510 - 15 - 20 - 25 - 30  
English Ballads - Folk 9886 - 7  
Forms of Poetry - 2 Lex 7620/5  
Frost Reads Frost - Dec 9033  
Gielgud - Shakespeare's Ages of Man - Col OL5390  
Graves, Robt. - His Poetry - Caed 1066  
Great American Speeches - 2 Caed 2016  
Guinness - Swift Selections - MGM 3620  
Guthrie, Tyrone - Directing A Play - Folk 9840  
Haiku - Watts - 2 MEA 1001 - 2  
Hardy, Thomas - Poetry - Burton  
Hemingway, Ernest - Reading - Caed 1185  
Hearing Poetry - 2 Caed 1021/2 Caed 1140  
Hilton - Lost Horizon & Tale of Two Cities - Colman - Dec 9059  
Hopkins - Gerard Manley - Poetry - Caed 1111  
  
Keats - Richardson - Caed 1087  
Lincoln - Speeches & Letters - 2 Sp. Arts 806/7  
Longfellow - Evangeline - 2 Folk 9502  
    Hiawatha - Folk 9730  
MacLeish, Archibald - Caed 1009  
Massfield - Reading - Caed 1147  
Mencken, H.L. - Conversation - Caed 1082  
Millay, Edna - Reading from her poetry - Caed 1123  
Negro Poets - Anthology - Folk 9760  
Plato - On the Death of Socrates Folk 9979





Poe - Poems & Tales - Rathbone  
Pound, Ezra - Reading - Caed 1122, 1155  
Priestley, Reads his essays - Delight - Sp. Arts 718  
Roosevelt, Eleanor - Conversation Riv 7012  
Rubaiyat & Sohrab & Rustum Caed 1023  
Sandburg - Reading His Poetry - Caed 1150 Dec. 9039  
Shakespeare - Soliloquies & Scenes - Sp. Arts 836-37  
Shelley - Vincent Price - Caed 1059  
Speaight - Treasury of Wordsworth  
    Treasury of Keates  
    Treasury of Tennyson  
    Treasury of Browning  
Poetry readings - Spoken Arts - 95 Valley Rd., New Rochelle N.Y.  
Stratford Festival Records - available through Toronto Daily Star  
Tennyson, Poetry - Caed 1080  
Thomas, Dylan - Under Milkwood - by Burton Sp. Arts 789, 791-2  
Thoreau, Henry - Walden Sp. Arts 832  
Twain, Mark - To-night - Holbrook Columbia  
Wordsworth - Hardwicke - Caed 1026  
Yeates - McKennor & Cusack - Caed 1081  
Winchell, Walter - Story of Murder Incorporated  
Voices of the 20th Century - Cor 57308  
Vox Humana - Wolfsohn - Folk 6123

See Schwann Record Catalogue for code and additional listings.



E.

REFERENCES - TEXTS

- Anderson, Virgel - Training the Speaking Voice - Oxford
- Bender, James - How to Talk Well - McGraw Hill
- Bartlett's Familiar Quotations
- Bullard, Audrey - Improve Your Speech - Blond, London
- Dale, Edgar - Audio-Visual Methods in Teaching - Dryden Press, N.Y.
- Dunway & Evans - A Treasury of the World's Great Diaries - Doubleday, Garden City, N.Y.
- Edgerton, A.C. - Speech for Every Occasion - Noble & Noble N.Y.
- Ellis, A. J. - Speech in Song Novello Press, London
- Freedman, E. L. - The Speechmaker's Complete Handbook - Harper & Bros., N.Y.
- Friend, J. Newton - Words - Tricks and Traditions - Charles Scribner's & Sons, N.Y., London
- Gullan M - The Speech Choir Harper & Bros. N.Y.
- Hildebrandt, Herbert W - Issues of our Time, A Summons to Speak
- Hoffman, Wm. G. - How to Make Better Speeches - Grossett & Dunlop, NY
- Johnson, Harry - Practical Speech Training - Jenkins Press, London
- Kilpatric, Frank - Speaking in Public - Ryerson, Toronto
- Muir, D. Erskine - The Art of Conversation - Odhams Press - London
- Peterson, Houston - A Treasury of the World's Great Speeches Simon & Schuster, N.Y.
- Pierce & David - Man's World of Sound - Doubleday, Garden City, N.Y.
- Reager, Richard C. - You Can Talk Well - Rutgers' University Press, N.J.
- Reaman, George - Speak the Speech - McClelland & Stewart, Toronto
- Scott, Louise - Talking Time; For Speech Correction and Speech Improvement - Webster Press - St. Louis.
- Sondel, Bess - Are You Telling Them ? Prentice-Hall, N.Y.
- Speeches of Lincoln
- Speeches of Daniel Webster
- Stemp L & Shackleton F - Speeches and Toasts - Ward & Lock - Press - London
- Stokes and Carpenter - Effective Speaking - Funk & Wagnalls - (includes record & book)
- Von Hesse, Elizabeth Ferguson - So to Speak - Lippincott, N.Y.
- White, Eugene E - Practical Public Speaking - Macmillan
- White, Eugene E - Practical Speech Fundamentals - Macmillan
- Womersley, Wilfred - Working Wonders with Words - Dent & Sons - Toronto
- Wright, C.W. - Better Speeches for All Occasions - Crown Publishers Inc. N.Y.



FOUR-YEAR ENGLISH  
GUIDELINES FOR PILOT SCHOOLS

THE FINE ARTS AND ENGLISH

"The creative arts - painting, drawing, sculpture, architecture, and music - should be actively used to stimulate and complement the study of language arts."

(Recommendations on Four-year English, March 1967)

THE FINE ARTS OFFER A WEALTH OF INTEREST AND STIMULATION for English studies. Indeed, the English classroom may be the only place where most students can become aware of the value of art for living. There are few obstacles to such a use of art, since pictures, sculpture, architecture, and music have an almost universal appeal, and people are quite ready to admire or criticize them, even when they consider literary and dramatic art as outside their competence or interest.

Innumerable ways can be found of using art to stimulate discussion, and improve speech and writing, and a variety of such means should be employed all through secondary school. The suggestions given below are intended to encourage teachers and students to develop ideas of their own.

SUGGESTIONS

- (1) Make a survey of the resources of art and architecture in the community. There is usually a local "expert", perhaps even an architect or artist, who will help with this, and students can get practical exercise in interviewing the different people concerned. Such a survey should include a study of libraries, public buildings, and sometimes private homes, for information, and possible loans of material. Oral and written reports, articles for class and school journals, or the local press, and





radio and television programs could all help to apply the results of the survey to English Language Arts.

- (2) Work with the school's art department to establish mutual help and coordination between Art and English in the school.
- (3) Assemble collections of pictures, slides, films, filmstrips, sculpture, art objects, and models that would be useful in English language studies. A number of institutions and business firms supply such items, and their catalogues and price lists may easily be had. Magazines are a rich source of pictures. Local individuals may be willing to lend suitable material.

The following institutions may be helpful:

Royal Ontario Museum, Toronto

National Gallery of Canada, Ottawa

Art Gallery of Ontario, 317 Dundas Street West, Toronto

National Gallery of Art, Washington D.C., U.S.A.

- (4) Since art is always in the news, pictures and articles from the current press and other publications may be used as a focus of argument and written work. Advertisements that employ pictures and visual designs may be studied to discover the relation between art and words in persuading customers to buy.

- (5) Many poems and other selections from literature are specifically related to art and architecture. Here are a few examples:

"The Statue", Robert Finch (Oxford Book of Canadian Verse)

"Emily Carr", Wilfred Watson (Oxford)

"Capital Square", Patrick Anderson (Oxford)



"On Looking into Henry Moore", Dorothy Livesay (Oxford)

"The Katzenjammer Kids", James Reaney (Oxford)

"Ode on a Grecian Urn", John Keats

"My Last Duchess", Robert Browning

"The Dying Gladiator" Byron

"The Colosseum", Byron

"King's College Chapel", Wordsworth

"Westminster Abbey", Wordsworth

"On Receiving His Mother's Picture", Cowper

"Everyone Sang", Siegfried Sassoon

(6) The following books are recommended as useful in relating English and Art:

(a) Networks of Thought and Action

The Doubleday Pictorial Library of Communication and Language,  
(Doubleday, 105 Bond Street, Toronto)

(b) Man's Creative Imagination

The Doubleday Pictorial Library of the Arts  
(Doubleday, 105 Bond Street, Toronto)

(c) Brieger, Vickers and Winter, Art and Man, Three Books  
Holt, Rinehart and Winston

I Ancient and Mediaeval

II Renaissance and Baroque

III The Modern World



(d) CUE Guides,

CUE, State Education Department, Albany, New York, U.S.A.

(CUE is an important cultural movement for the development of education through art.)

(e) Books on relation between Art and English

Allen, Beverly Sprague. Tides in English taste (1619-1800); a background for the study of literature.  
New York, Pageant, 1958.

Chew, S.C. The pilgrimage of life. New Haven, Yale U. Press, 1962.

Chew, S.C. The virtues reconciled, an iconographic study.  
Toronto, U. of T. Press, 1947 (Alexander lectures in English).

Hagstrum, Jean H.

The sister arts; the tradition of literary pictorialism and English poetry from Dryden to Gray. Chicago, U. of Chicago Press, 1958.

Larrabee, S.A.

English bards and Grecian marbles. New York, Columbia U. Press, 1943.

Stevens, Wallace

The relations between poetry and painting.  
New York, Museum of Modern Art, 1951 (lecture).

(7) SUGGESTED TOPICS FOR STUDY

- (a) The relation between terms used in describing a picture and those used to characterize a piece of writing:

Composition, design, proportion, colour,  
tone, depth, mood, texture, emphasis,  
detail, rhythm, unity, variety, personality

- (b) Art as a stimulus to ideas and oral or written expression.  
A visit to a controversial work of art such as "The Archer" at Toronto City Hall, or "Hamburger" at the Ontario Gallery of Art, Toronto could provide such a stimulus.





FOUR-YEAR ENGLISH  
GUIDELINES FOR PILOT SCHOOLS

ELECTIVES FOR SENIOR CLASSES

"Provision might be made, specifically in Grades 11 and 12, for a number of electives, from which teachers and students together would make a choice, perhaps one to be studied in each term. Possible topics for such electives would be:

Mass Media, Film Appreciation, The Modern Novel  
Theatre Arts, Contemporary Ideas, Speech Arts  
The Modern Newspaper, Linguistic Studies  
Modern Prose, Modern Poetry

The work in Grades 9 and 10 could contain elements of such electives, so that senior students would have background for making suitable choices."

(Recommendations on Four-year English, March, 1967)

Purpose: To allow flexibility in the program so that the teacher can adapt his course to the needs and interests of individual pupils.

- Suggestions:
1. The material in these courses should not duplicate what goes on in the regular class.
  2. To achieve balance and sustain enthusiasm, a new elective should be offered each term of the Grade 12 year.
  3. Locally-developed electives should be encouraged.
  4. The scope of each elective should be broad enough to ensure a measure of success for every pupil.
  5. Each teacher should organize the content of the elective that he and his students want to study. He should choose the methods of teaching that best suit his pupils.

A. A Sample Elective - MASS MEDIA

Basic Aim: To develop a critical awareness of mass media.

- Objectives:
1. To help the student develop discrimination in the use of mass media so that he is not manipulated by them.



2. To help the student develop criteria for evaluating mass media so that he makes efficient, satisfying use of them.
3. To help the student gain an understanding of national and world problems through the intelligent use of mass media.
4. To help the student become aware of the vast power and possibilities of the mass media so that he will not be overcome by the confusion and anxiety that abound in a world of "instant" communication.
5. To help the student accept his share of responsibility in the development of the mass media so that he can help raise the level of the mass media.

Categories: 1. Print - books, magazines, newspapers  
2. Film - still photographs, motion pictures  
3. Electronics - radio, television

Thesis: Bombarded as we are by conflicting opinions, diverse arguments, and contradictory reports, we live in an age of doubt and insecurity. With the speedup of the pace of living and the explosion of knowledge, we should be fully armed and ready to make intelligent choices based on logic. A study of mass media should provide careful training in discrimination that will help us live more wisely and without anxiety.

### MASS MEDIA - Logical fallacies

1. Name Calling - attaching undesirable terms to ideas and people that the communicator wishes his readers or listeners to turn against. For example, in what appears to be a simple, factual account the word "agitator" may be used instead of "reformer". Another form of name calling is character assassination - attacking an individual or institution. Letters to the Editor frequently convey such bias.
2. The Generalization - using broad, vague terms that frequently carry emotional suggestions in an effort to get people to accept or approve without careful examination of the scanty evidence presented. Newspaper headlines are notorious for their abuse of this device.
3. Over-Simplification - suggesting that there are only two sides to an issue, sometimes called "black and white thinking". Often if we do not examine carefully, we are persuaded that certain activities are "in" and others are "out". Such tactics are effective in promoting fads, idols, and values.



4. Emotionalism - basing statements on appeals to prejudice, hatred, even whims.
5. Transfer - carrying over to statements the respect and authority one feels for some well-known organization such as the church or a club. It appears as though these organizations have endorsed the communicator's message because of his skilful mention of them.
6. Testimonial - the recommending of a product or plan by a person who is well known.
7. Card Stacking - over-emphasizing or under-emphasizing to evade certain facts. Lies, false testimony, and distortion are used to present the good side of a cause.
8. The Band Wagon - calling upon the listener or reader to be "one of the crowd", and accept the ideas being presented. This device plays upon the fear of being different and the fear of being associated with a lost cause.
9. Plain Folks - suggesting the speaker is just like the listener. His needs, fears, and problems are yours; therefore, believe him. He's just like you.
10. Misleading causal connections - misusing statistics or apparent results to persuade. Commercials with their "after this", "because of this", and "therefore" seek to prove the worth of the product they are selling.
11. Appeal to Authority - suggesting that something is true because you saw it on television or read it in the paper. Avoid unquestioning acceptance of what you see, hear, or read.

### Magazines

- purposes and effects
- accounting for their popularity
- familiarizing pupils with current magazines
- assisting them in future choice of magazines

#### 1. A preliminary survey of magazines

Each student prepares a report on a favourite magazine. He includes the name and address of publisher, purpose of the magazine, type of material used, frequency of issue, and price. (Oral presentation of the best reports.)

#### 2. Study of individual magazines

Magazine committees with a chairman should be formed to research, study, discuss, and report on selected magazines. Include the following types: Romance, Man-About-Town, Women's, Hobby, Adventure, News, Trade,





Comment and Criticism, and Health.

3. Advertising in Magazines

Advertisements that exaggerate and distort.  
Advertisements that appeal to reason.  
Advertisements that use endorsements.  
Advertisements that play upon fears.  
Advertisements that play upon our desires.  
Advertisements that create needs.  
Advertisements that appeal through association.

4. Contrast magazines and newspapers

Quality, Readers, Permanence, Effectiveness.

Newspapers

- purposes and effects
- range
- familiarizing pupils with local newspapers, national newspapers, and foreign newspapers
- assisting pupils in intelligent reading of newspapers

1. Origins

the news books in seventeenth century England  
circulated in coffee houses

Development - Industrial Revolution

mass circulation  
daily paper  
growth of educated readers, more leisure time

2. Traditions

free and private enterprise  
personal comment  
variety  
advertising  
service  
conservatism

3. Hierarchy

Editor in Chief (policy)  
Managing Editor (day-to-day planning and priorities)  
Telegraph Editor  
City Editor (divides up the local news) - Sports Editor  
Photo Editor  
Cameraman  
Assignment Reporters  
Reporting Chiefs  
Beat Reporters  
Department Editors and Specialized Staff play important roles on big newspaper staffs



4. Basic Functions

- (1) to inform its readers about what is happening in their locality, country, and world
- (2) to provide opportunity for advertisers to publicize their wares
- (3) to comment editorially on the news
- (4) to provide entertainment with comic strips, columnists, and special features
- (5) to serve the reader as a counsellor, and information bureau
- (6) to promote desirable civic projects.

5. Departments: the examination of newspapers

editorial page  
newsfeature pages  
letters to the editor  
topic sections: sports  
                  finance  
                  education  
                  women's  
                  teen-ager's  
                  others

6. Developing Reading Skills

How to look. Where to look. When to look.  
How to skim. What to skim.  
How to read carefully. What should be read carefully.

7. Foreign News

- (1) The news agency report - impersonal, brief - serves hundreds of media subscribers
- (2) The syndicated report:
  - (a) straight news report similar to those of staff correspondents in style and length
  - (b) the featured column - emphasizes opinion, analysis, and interpretation
- (3) The correspondent's report - personal, fairly long

Cautions:

- (a) A daily news report cannot offer the complete truth
- (b) One must understand the point of view of the writer, who cannot help but colour the event



(c) Because newsgathering is expensive business, selection must consider cheapness, ease, and convenience of the coverage as well as the objectivity of a report.

(d) Look at the byline - is the name deserving of your confidence from his past record?

Sources:

Canadian Press (CP)  
United Press International (UPI)  
Associated Press (AP)

They transmit news information to participating members in a few minutes. They also assign staff reporters to cover events of national significance.

Projects:

- (1) Collect cartoons. Analyze the type of humour and evaluate its effectiveness
- (2) Prepare a display of old newspapers. Give an oral report on the contents and style of the oldest
- (3) Publish an issue of a class newspaper
- (4) Over a period of a week, trace the accuracy of reports on a national disaster
- (5) Visit a newspaper plant
- (6) Interview a local columnist

Motion Pictures

- universality
- art or science
- history
- the power

1. The Universal Language

film can rise above language barriers  
visual images that convey the same message to  
people everywhere  
high audience attention  
network of film outlets  
broad range of product

2. Art or Science?

a consideration of the parts played by invention,  
creation, distortion, sound, colour, size, pace,  
matter, techniques, titles, cost, and editing





3. The History of Film (a brief sketch of the important developments)  
Movies - a scientific curiosity

The contributions of George Melies (camera effects - double exposures, stop motion, reverse shooting, fast and slow motion, fades and dissolves, etc.) ("artificially arranged scenes" \*\*a beginning, a middle, and an end. The contribution of Edwin S. Porter (broke the scenes down into smaller components of shots) (distinguished movie technique from stage technique) (his discovery of the film's ability to be cut and joined introduced the concept of editing). The contribution of David Wark Griffith (he changed the camera position in the middle of a scene, introduced the close-up, sharpened other techniques, and was the first to shorten or lengthen a shot to create excitement or suspense).

European influences

The advent of sound

Colour

Cinemascope

Recent Film Makers

4. Studying the film

Evaluation of available films. A discussion of types

Establishing criteria that may be applied to any film

5. The Producing of a film by students

Projects:

- (1) Panel discussion on how people select films for viewing
- (2) Discuss the characteristics of different types of films: westerns, comedies, serious dramas, documentaries, musicals, animated cartoons, shorts, newsreels.
- (3) Compile a glossary of technical terms used in connection with motion pictures.
- (4) Compare the filmed version of a play or novel with the original.
- (5) Collect effective examples of movie reviews. Account for their power.
- (6) Trace in detail the growth of a motion picture from its first step of a story conference.
- (7) Outline the role of the following in the production of a film: the producer, the director, the costume designer, the editor, the script girl, the scenic designer, the scenario writer, the make-up artist.



## Radio

- its influence on our cultural, political, and social life
- history and traditions

### 1. Influence

speedier disseminator of news and information than newspapers  
every community is served by its own or a nearby station  
catering to its needs and interests (telephone programs)

### 2. History and Traditions

Though early broadcast in 1906 on Christmas Eve was successful, not till the thirties did we get any extensive operations in radio. People had to get used to it, receivers had to be manufactured, and staff had to be trained in broadcasting techniques

Some early programs

ephemeral quality of radio  
immediacy of it  
some control by advertisers - unlike newspapers who refuse to allow their news and information programs to be sponsored by firms  
balanced information content - made available for a variety of viewpoint  
some government control (subject to government regulations to a greater extent than newspapers)  
experimental - young, and difficult to check medium

## Television

- its emergence
- its early popularity
- effects on radio and motion pictures
- selective viewing
- its power

### 1. Emergence

After World War II, television became a major home entertainment  
1946-1956 hundreds of TV stations were operating  
Hours spent viewing indiscriminately  
TV dinners invented

### 2. Early Popularity

Free entertainment



Program directors ordered family activities  
After initial impact, viewers chose programs more  
carefully

### 3. Effects

- (1) Radio - between 1945-1955, almost all radio network comedy, drama, musical and suspense shows were replaced because the sponsors turned to television
  - recorded music and spot commercials were given more local radio time
  - the disc jockey, "the vocal personality", glibly chattered away and made radio programming cheaper and more profitable to the independent owners of radio stations
- (2) Motion Pictures - quality pictures were produced
  - the emergence of the foreign film
  - old movies sold to television
  - movies made specifically for television viewing

### 4. Selective viewing

Specials

Favourite programs

Hours previously devoted to reading, radio, and motion pictures frequently devoted to televiewing

Variety - something for everyone - situation comedy, the detective story, documentary, the musical, the interview show, etc.

Criteria for evaluating each type (arrived at from student discussion)

### 5. Its Power

Its pervasiveness - millions of viewers

Its image of credibility - one can actually see and hear an event

It offers diversion, information, reassurance, companionship, fulfillment, experience and escape

Astronomical costs lead to a shortage of materials - old movies, repeats, uneven quality of programming, a rating system, influential critics, abundant commercials

### Projects:

- (1) Conduct a survey of the viewing habits of the class  
Consider the amount of time spent weekly on viewing television, and the popularity of the various shows





- (2) Discuss the effect on studying that your television has
- (3) Compare the programs on radio and television under the following headings: variety, quality, effectiveness
- (4) Discuss Educational Television - its pitfalls and possibilities
- (5) Write a review of your favourite television program
- (6) Discuss commercials on television and their effect on your buying habits
- (7) What constitutes a well-balanced diet of television for someone your age?
- (8) Discuss in round-table fashion The Future of Television

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<p>FOUR-YEAR ENGLISH</p> <p>GUIDELINES FOR PILOT SCHOOLS</p>
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A SAMPLE ELECTIVE

CREATIVE WRITING

Essentials

informal room arrangement  
double or triple periods for actual writing  
teacher should enjoy writing (be sensitive, tactful,  
imaginative)  
course should utilize a variety of teaching techniques - group  
discussion, class evaluation, guest lecturers, musical  
background, etc.  
importance of praise and encouragement

Procedure

discussion of nature and purpose of creativity  
inner and outer experience  
values of imaginative expression  
student's need for symbolic expression of his inner life  
discussion of definitions of "creative writing"  
discussion of "to what extent creative writing can be taught"  
discussion of factors that inhibit creativity ("killer phrases" etc.)  
motivation, practice, evaluation, research

Problems

how to motivate the student  
how to foster sincerity  
how to tell what is good in creative work  
how to balance spontaneity and discipline  
how to treat those who believe creative writing cannot be taught

Some Exercises

reading for ideas, information, and experience  
free association of words  
responses to music, pictures, literature, sounds  
nonsense verse  
dialogue passages  
a short story (beginning of or ending to a prose model)



an original short story  
imaginary family situations  
the daily journal  
a poem in imitation  
an imaginary diary  
various newspaper accounts  
travel folder blurbs  
original suggestions, ideas  
sense observations  
free verse  
ideas and emotions on "values cards" - only teacher to see  
this honest expression  
jottings in a creative writing notebook  
haiku and waka  
revising a weak paraphrase of a good prose model  
imitating great writers  
comparison sheets illustrating different techniques  
keeping a file of ideas, pictures, reports, interests, for  
future use  
sending manuscripts to magazines (Writer's Digest lists markets)

#### Note

The basic structure of the course might consist of "a theme a day" (written at home or at school), a lecture or lesson a week on some aspect of writing, two periods a week for discussion and evaluation, and a private conference once a week with the instructor.

#### Creative Writing

##### A bibliography

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FOUR-YEAR ENGLISH GUIDELINES FOR PILOT SCHOOLS
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A SAMPLE ELECTIVE

THE ART OF THE SHORT STORY

Procedure

student reading and research followed by class, small group,  
panel, round table, and seminar discussions developing  
the basic topics  
lecturettes for stimulation  
collateral readings suggested  
guest lecturers, if available (writers, painters, musicians,  
"readers")

Topics

1. Man's love of storytelling  
accounts on Egyptian papyrus  
myths and legends  
The Bible  
archetypal patterns
2. The birth and growth of the short story  
a brief sketch of its historical development, starting  
with Poe and Gogol
3. Definitions of "the short story"
4. Basic characteristics of a short story  
brevity, compactness, unity
5. Some famous short stories (include works in translation)  
account for their popularity  
(Guy de Maupassant - "The Necklace"  
Mary Ellen Chase - "Salesmanship"  
Edgar Allan Poe - "The Fall of the House of Usher", etc.)
6. The variety of short stories  
detective stories, horror stories, humorous stories,  
allegories, science fiction stories, "women's stories", etc.  
dangers in categorizing





7. Writers on "the short story"

Poe - "On the Aim and Technique of the Short Story"

Chekhov - "On Problems of Technique in Short Story Writing"

Sherwood Anderson - "A Story Teller's Story"

Eudora Welty - "The Reading and Writing of Short Stories"

Frank O'Connor - "On Writing the Short Story"

8. Questions on the art of the short story (a gradual introduction, in context, of significant literary terms, to enable the student to discuss a short story intelligently)

(a) From whose point of view is the story told?

(b) What is the focus?

(c) What are the materials of the story? (character, events, setting)

(d) How is the story structured in time? (plot)

(e) What is unique about its form and language?

The following stories may be found useful in developing the discussion of the items printed above:

Steinbeck - "Breakfast"

M. K. Rawlings - "A Mother in Mannville"

Callaghan - "The Snob"

Hemingway - "Old Man at the Bridge"

Bird - "Sunrise for Peter"

Welty - "A Visit of Charity"

Ross - "The Lamp at Noon"

E. M. Forster - "The Other Side of the Hedge"

O'Connor - "The Duke's Children", etc.

9. The writing of an original short story

10. Further reading.



FOUR-YEAR ENGLISH

GUIDELINES FOR PILOT SCHOOLS

LITERATURE AND READING

"Poetry, plays, novels, short stories, and other prose forms of various kinds should be selected with due regard for the students' own tastes. These works should be studied for their interest, for the relevancy of the experience of life they present, and for their quality as works of art. They should not all be modern, but style and vocabulary may affect the suitability of some older selections in certain classes. In Grades 9 and 10 there should be strong emphasis on reading for skill and understanding, developmental reading, and a vigorous program of remedial reading wherever it is needed."

(Recommendations on Four-year English, March, 1967)

GRADE 9

The work of Grade 9 might consist of the following:

1. Developmental and Remedial Reading
2. Reading for Enjoyment and Skill

- |                 |   |                              |
|-----------------|---|------------------------------|
| (a) Fiction     | ) |                              |
|                 | ) |                              |
| (b) Biography   | ) | (Note: Not all the suggested |
|                 | ) | forms need be covered        |
| (c) Non-Fiction | ) | during the year.)            |
|                 | ) |                              |
| (d) Drama       | ) |                              |
|                 | ) |                              |
| (e) Poetry      | ) |                              |

1. READING

A course in developmental reading would be valuable to most students in the Four-year Course, since generally such students have not learned to read fluently and efficiently. Both silent and oral reading would require attention. The course should, if possible, be given by the regular teacher of English and might not have to be carried on throughout the year.



A remedial reading course would require extensive equipment, and the teacher would be obliged to undertake a course of training in the use of the equipment, and in the latest methods required for the improvement of reading skills. Preliminary testing of pupils to determine their reading habits and attained skills is most essential.

The time spent on such reading would be dependent upon need and would be determined by consultation between the department head and each of his teachers. That is to say, one class would do more or less than another class, and would not necessarily accomplish the same amount of work in the other parts of the course. Such flexibility would necessitate individual testing rather than formal examinations, and would demand vigilance on the part of the department head in seeing that each class was served well by its teacher.

## 2. READING FOR ENJOYMENT AND SKILL

The class should aim for the inductive development of definitions of the various kinds of literary forms studied. By the end of the year students should have a fair idea of the nature of the novel, the play, the short story, poetry, and any other form taken.

The key to successful accomplishment in this part of the course would depend upon the choice of books, since enjoyment of reading, particularly at this stage of the course, is more important than the ability to answer test-questions on the content of the book and the intentions of the author. A generous supply of suitable paperbacks should be available in the classroom. It would also seem advisable that a larger number of hardcover books than is now used would be necessary, and that they should be readily available from a pool of books in the departmental library. Intensive study of books at this stage is unnecessary and undesirable. Supplementary reading as such might disappear and be replaced by the extensive reading and study of a greater number of books than are used at present.

Books of fiction, biography, and certain non-fiction books (notably science) would seem most suitable, with a choice, as indicated.

Grade 9 students should be made aware of the various divisions into which writing falls, though not all forms would be studied in one school year. Because students would not make a deliberate choice of either poetry or drama, it would be advisable to base obligatory study on at least one of these forms





of literature. Again, careful choice is essential. Poetry which is not too difficult in content, style, and rhythm should be selected, with an eye to having pupils eventually write their own verse. At this stage enjoyment and production of personal work by the pupils themselves is more important than elevation of thoughts and purification of sentiment and response. If pupils learn something of the impressions that experience can make upon the senses, and discover that they too can convey vividly in words their own sense-impressions, they will have accomplished much in the understanding of what poetry is about.

The study of drama might be through modern one-act plays, or suitable longer works. The choice of material would depend upon the kind of class the teacher had, and would, doubtless, change with the rise and fall of ability and motivation in various classes. As much time as possible should be spent by pupils upon the oral reading and presentation of drama, rather than upon analysis and exposition.

#### GRADE 10

The work of Grade 10 might consist of the following:

1. Short Stories
2. Plays
3. Essays
4. Biography
5. Library Work
6. Poetry (at the discretion of the teacher)

The work of Grade 9 should be continued in Grade 10, with somewhat more attention being paid to the thought content of the literature selections.

Grade 10 probably presents the greatest problems to the teachers in appealing to pupils. At this stage pupils have discovered a greater intensification of their own self-consciousness and awareness of the opposite sex. Poetry could be taught at the discretion of the teacher.

The confidence and skill attained in Grade 9 through the reading and informal presentation of plays in the classroom should be continued, and, in addition, some attention paid to play structure, development of plot, characterization and verbal effects. If possible, plays under study should be presented in whole or in part on the school stage.



In Grade 10 increasing use should be made of the school library for reading and elementary research. In Grade 9 presumably pupils will have been taught to find their way efficiently around the library.

I would urge the study of biography in Grade 10. It would be possible to use two or three books of this kind, which should be chosen for their related or contrasting themes.

#### GRADE 11

The work of Grade 11 might consist of the following:

- |                              |   |              |
|------------------------------|---|--------------|
| (a) The Canadian Novel       | ) |              |
|                              | ) |              |
| (b) Poetry                   | ) |              |
|                              | ) |              |
| (c) Contemporary Drama       | ) | One elective |
|                              | ) |              |
| (d) Themes in Literature     | ) |              |
|                              | ) |              |
| (e) Prose other than Fiction | ) |              |

The intensive study of literature should begin in Grade 11. There should be increased emphasis upon appreciation of style and structure in all forms of writing.

It should be possible to study in this course some significant works in Canadian literature, including works of French-Canadian writers in translation. Since the novel is favoured by Canadian writers more than any other form, it should probably form the core of the course in Grade 11. A group of novels related or contrasted in theme would make a good basis of study. Alternatively, novels from other countries developing current sociological or political problems might be used.

The study of poetry, more intensive at this stage, is recommended. Canadian poetry, particularly of the twentieth century, should be included.

In order to appeal to the burgeoning tastes of pupils it would seem desirable to permit some choice in the kind of literature to be studied. Assuming that the novel would form the core of the course, and that poetry would be obligatory, the choice of prose or themes in literature might be left to the pupils in consultation with the teacher.

#### GRADE 12

The following suggestions do not preclude the use of electives in language and media. Since this is the "Literature" guideline, literary elements are naturally emphasized.



The work of Grade 12 in literature might consist of such studies as the following:

- (a) Development of the Novel
- (b) Development of the Drama
- (c) Poetry of the Nineteenth and Twentieth Centuries
- (d) Contemporary Prose

By the time a pupil has reached Grade 12 he should be ready for a course in which he examines the development of certain forms of literature and in which he studies critically contemporary ideas in and about literature. He should also be ready to cope with Shakespeare by this time.

In the study of the novel a pupil would benefit from tracing the development from Dickens to the present day. He might read several representative works, studying each intensively, and concentrating on the development of technique and on the problems of narration in the novel.

In the same way the drama could be studied, say from Ibsen to Albee, with a selection of plays for actual reading and a selection from Shakespeare.

It would probably not be possible to include poetry if both the novel and drama were studied and, therefore, there would of necessity be a system of electives.

#### Suggested Reference Books

Literature Study in the High Schools, Dwight L. Burton,  
Holt, Rinehart and Winston, 1965.

The Art of Efficient Reading, Spache and Berg,  
The Macmillan Company, 1955.

Language and Education, F. D. Flower,  
Longmans, 1966.

New Directions in Reading, Staiger and Sohn,  
Bantam Books, School Book Fairs, 44 Gage Ave., Scarborough, Ont.



Books and the Teen-age Reader,  
A Guide for Teachers, Librarians, and Parents,  
G. Robert Carlsen,  
Bantam Books, School Book Fairs, 44 Gage Ave., Scarborough, Ont.

Note: Lists of books given in RP-I.4 and RP-S4 should be  
consulted for effective titles.





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FOUR-YEAR ENGLISH

GUIDELINES FOR PILOT SCHOOLS

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THE FILM

"The study of the film, not only to illustrate and motivate other aspects of the English course, but for its own sake, as a potent "vernacular" of our age, should form an indispensable part of Four-year English. The nature of the film in relation to works of literature, its significance in society, and its technical and artistic aspects, are legitimate studies. They might be given expression by students as they themselves produced films under school auspices, perhaps as an added activity."

Recommendations on Four-year English, March, 1967

The following guidelines in film study are intended to supply an extensive pattern for local use or adaptation. In many schools, teachers may wish to introduce the study of film in a modified way, or at grade levels other than those suggested here. The Audio-visual Section of the Ontario Department of Education will undertake to provide certain films listed, for use in pilot schools during the 1967-68 school year, on a rotational basis. A further announcement will follow, with a list of special films available from the Audio-visual Section.

Cooperation with film societies, local theatre managers, and the National Film Board is recommended. Other sources of supply such as industrial firms or consulates and embassies can provide documentaries and propaganda films related to the countries they represent. These are usually sent out free, except for the cost of shipping.

TABLE OF CONTENTS

- I. INTRODUCTION: The intention, description, and general method of approach to this course.
- II. PILOT COURSES: Subject, method of study, sample exercises, suggested projects for Grades 9, 10, and 11.
- III. APPENDICES:
  - (a) Films about films
  - (b) Some famous movies available in 16 mm.
  - (c) A comparison of two media; familiar novels and plays which can be viewed as movies.
  - (d) Periodicals of interest (containing, as illustration of the calibre of contributions, a reprinted article).



- (e) Book list for teacher reference, or senior student reading.
- (f) Suggested topics for class discussion or student research essays.

## INTRODUCTION

A course in film study can be exciting, worthwhile, of immediate interest, and of lasting value. It can be a course where a teacher's interest and his imaginative use of film may energize a class which has too often been apathetic. It can engage directly the students' largely untapped experience with movies, and engage it on its own ground. The film, the "Vernacular" of their generation, should be met and discussed on its vernacular terms until communication is well established. Once communication is established, the teaching of a "course" can proceed.

Two extremes are to be avoided in the teaching of film. One is the reduction of film study to an academic, historical study where a textbook about films has precedence and authority over the student's experience with movies he has viewed, or his reaction to movies viewed on the course. The other extreme approach is the unplanned, unorganized, creative get-together with a movie in the hopes of a "happening". Student interest will not long be sustained if a class suspects that the course is formless. If each period's discussion can lead anywhere, the students will privately conclude that the course as a whole is going nowhere. A course in film study where a class can see where it is going, where the teacher has definable, attainable objectives, and where testing sympathetically measures individual contribution in effort, would be a course which students of other years and programs would be eager to take.

Why is the study of film on the English course? Is it to be an extension of the literature course, a "visual aid" for intractable novels? Can it be justified as a new "topic" for the Composition program? Is it to be some kind of training aid for teaching the aesthetic or moral values of literature, or for teaching the practical skills of composition? The intention of the course is not to use film for the traditional English curriculum. The intention of the teacher, as far as the problems of communication allow, should be to stay within the medium most of the time. Analysis and appreciation of movies viewed will involve verbal communication and, as is sometimes suggested in this course, written assignments. Oral and written assessments will, in effect, be judged by the students themselves as to how effectively they communicate what was experienced.

## FR. CULKIN

"The best advice for the teacher is to play it loose and to start with the film-as-experienced. By some people's standards this will be a sloppy and subjective approach, but it is better to recognize and work with the subjectivity than to impose an arbitrary set of objective standards. The approach should be inductive. The standards should grow





out of the experience and not be imposed on the experience. We can do without abstract lists of criteria that begin: "A great movie is one which fulfils the following requirements..." People know what they like. Those who spend time telling people that they shouldn't like what they do like have discovered a first-class way of getting turned out....."

### General Description of the Course

Each year contains a study called "The Language of Film". At the Grade 9 level, basic terms and camera techniques are presented. In Grade 10 the effects of "editing" are studied. In Grade 11 the language of visual symbol is presented. The intention is not to compartmentalize film appreciation. In Grade 9 the effectiveness of editing and the use of visual symbols are experienced by students viewing the film, and reference might be made to these methods of film communication. However, the experienced literature teacher will probably agree that narrative elements are more easily appreciated by the junior grades than are lyrical qualities.

Each year contains a unit of study entitled "The Persuasive Power of Film". At the Grade 9 level, it is the simple documentary such as a nature film which tells the history of some species of wildlife. While this history is basically a narrative, the students can consider the values implied by the film, and then the attitudes which the film is intended to promote (appreciation of our wildlife heritage, neglect of our natural resources...). At the Grade 10 level the documentary of a problem is presented. The documentary is, once again, informative, but it is more complicated than the Grade 9 study because it presents several sides of an issue. The problems of objectivity and persuasion are presented. From this study the students should begin to recognize the methods of an effective propaganda film. At the Grade 11 level, student's critical awareness should be exercised by viewing one-sided, or biased, films and by evaluating the means used to get the message across. If the teacher wishes to stress this aspect of the course ("The Persuasive Power of Film") he might extend class consideration towards the sociological effects of many movies upon mass audiences. In the midst of entertainment, what attitudes do we gradually adopt from popular movies?

At each grade level, for each of these subjects discussed, there are "Practical Exercises Suggested". These are simple (not elaborate) examples of what might be done to involve the class actively and practically.

Finally, each grade level has one or more suggested projects presented for your consideration. The projects are longer, and could probably be marked, so that private research and a willingness to work might be awarded encouraging marks. They are designed to be started during the course, but completed at a later date, so that students will be applying the knowledge learned over a longer period of time than the ten-week duration of the course.

The sequence described from Grade 9 to Grade 11 under the





studies "The Language of Film" and "The Persuasive Power of Film", is logically organized for inductive learning. In the trial of the classroom the experience and interests of students will no doubt determine the speed of progression and the particulars of illustration, but not, probably, the direction of the course. Pilot courses which begin at Grade 10 or at Grade 11 can only make use of increased maturity to introduce some of the necessary basic groundwork of earlier grade courses in a much shorter time. There will be, in such instances, a temptation to organize a list of basic ideas or technical terms prematurely. This would be a mistake. The whole spirit of the study of this lively medium is that under skilled direction by the teacher, order should evolve; it must not be imposed.

A Recommended Book: The Motion Picture and the Teaching of English, Sheridan, Owen, Macrorie and Marcus, N.C.T.C., Appleton-Century-Crofts, \$1.95.

#### GRADE 9 FILM STUDY

SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
The Photograph	Study of photographs (personal collections abound)	
Distinguish between technical aspects and artistic aspects	Begin with studying technically faulty photographs (lighting, etc.) Then proceed towards discussing the artistic aspects. Get the class pattern of thought away from the object or person photographed to the person <u>selecting</u> the point of view, the camera angle, the distance, the background included.	Using a pupil's camera and film (which a student might well develop), have <u>five</u> different pictures taken of the same person. These could range, in effect, from the insulting to the flattering, without the subject changing his posture or expression. The class can conclude how <u>much</u> of the picture lies with the person <u>directing</u> the camera.
<u>The Language of Film</u>		
(a) Viewing a simple documentary such as a Nature film (a short one)	Relax and watch the film.	



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
(b) Discussion of the Kinds of Camera Shots.	When would a director want to have an "establishing shot"? When a close-up? Does the background matter? How? Does the sequence of long shot and close-up influence the viewer's <u>attitude</u> towards the filmed subject?	Select the same scene which is to be viewed from three different mental points-of-view ("attitudes", or "outlooks"). Specify three men, of differing outlooks and interests, viewing the same scene. How could their differing mental pictures be suggested by camera angle, and camera selection? A mountain viewed by a skier, a railway engineer, a homesick prairie farmer.
(c) Camera Angle	Class photographs can be well used here. Take three shots of the same person, varying only the camera angle (one from near floor level, one from high overhead). What does the camera tell you about each shot?	
(d) Re-run the Nature film		
(e) The camera angle and the emphasis of detail can be used to <u>speak</u> to the viewer. This is a basic means of communication in <u>The Language of Film</u>	Summary of the above facts and a discussion of their usefulness for a movie director.	



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
(f) How simple editing can "spell out" what the camera angle and selection might only suggest.		How editing could help a director to spell out the outlook he wishes to convey. A shot of the mountain. A shot of the viewing farmer's face, mouth, eyes, forehead. A shot of a gentle rolling wheatfield, fertile, rich. A local scene, three local "actors" and either 8 mm. movie film or stills for a slide projector should be attempted.
(g) The use of background to convey a mood.	The study of technique used in such a film as David Lean's <u>Great Expectations</u> .	Present this problem as a written assignment. The movie until now has been producing a happy mood. However,
Signalling a change of mood by a shot of a selected scene.	Refer back to any of the nature films seen. How, for instance, did the camera suggest the changing season? What scene or object was selected to present the "idea" quickly and persuasively?	a crisis in the plot is about to occur, and events will take a turn for the worse. You, the director, want the audience to have some foreboding of trouble, but you do not wish to "give away" the plot. Write a short composition naming the object or landscape you would project, describing the details you could hope to emphasize, and the camera angle. (Here the teacher may ruefully observe to what extent the pupils are tuned in to the lyrical poems they study in school. It would be best not to give any illustrating examples, since the





SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
Comic strips studied as "Frames" for moving pictures.	Frames cut out from the daily paper. Everyone can have his copy for his notebook.	example might conceivably cause some to work in standard imagery. In any case, it is interesting to observe the language of their symbolism. They might describe the smooth surface of water dused over by a shiver of wind, or a cloud's shadow passing over the sunny field, or a toy broken and in a ditch - they might, but they might very well speak in new terms).
PROJECT	To be begun in class under supervision. Date for completion might well be extended beyond the term.	Project comic strip frames on a delineascope or make photo-transparencies for the overhead projector. Teach blocking, over-shoulder shots, alternating point of view, establishing shots, close-ups, editing.
		(a) A "narrative" of photography, following the sequence of a story, and using an effective order of camera shots (establishing shots, close-ups, alternating points of view.) or (b) A team project where four or five pupils act out (silently or with taped sound), a comic strip sequence, using the same layout as the original. or (c) A team project of four or five pupils





SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISE
		who conceive their own silent film (letting the visual do the "telling")
THE LANGUAGE OF FILM		
"Editing"	Review, or quickly present the Grade 9 exercise in <u>how</u> a film tells the viewer things, by placing shots side by side. <u>Now</u> - study how professional directors <u>tell</u> the viewer what to conclude.	Compare a film sequence for a documentary which has many scene shifts and which will lend itself to the following class assignment: Use only the scenes provided (or parts thereof), and by means of <u>editing</u> produce a propaganda film which drastically changes the objectivity of the original documentary.
Documentary Films	Select a simple subject, relevant to school life, or some topic in the local paper (traffic congestion, water pollution, etc.). A hotly-debated issue is no subject for this exercise.	Ten minutes of class discussion on the production of a documentary on a subject they have chosen, can be used to convince them of the many points of view expressed, on varied presentation, and on the many decisions that would have to be taken. Someone must direct. Should a narrative be written to fit the scenes filmed? What point of view should be expressed? What effective editing might be done?
PROPAGANDA FILMS		
Project	To be begun under supervision during the course; date for	Such as: The preparation of a program for a movie, with note on



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISE
Editing Cont'd.	completion might well be extended beyond the term.	any of the following which are relevant: locations, special effects, actors, director (his previous films, the character of his role). This would require research beforehand, and several viewings of the film.
	Analysis of a short story for its film possibilities.	<p>Jack London's "To Build a Fire" (if an anthology is not available we suggest "Searchlights: The Book Society" - a class set will cost only a few dollars)</p> <p><u>Problems:</u> Select an opening scene to suggest the hostility of the setting. Block out major scenes in the plot. Where would long shots be used? For what effect? Where close-ups? Why? Could flashbacks be used? How could editing solve the problem of the scenes with the dog? Since the dog's actions (reactions in the completely edited film) are a critical commentary on the man's actions, how could we film the dog's reaction to extreme cold, his eagerness to share the fire, his apprehension about leaving it, his growing distrust of the man...?</p>



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
The Language of Film: visual symbols	Available film	Viewing, discussing; if possible re-viewing.
Visual Symbols (Another way in which a film tells you something)	Analysis of the Short Story, "The Doll's House"	See appendix on a suggested approach.
Further appreciation of EDITING techniques and the effects gained by editing.	Viewing a story film	Class take rough notes during first viewing to record <u>where</u> they thought editing was effective in producing suspense. A class discussion, when ideas are exchanged, will increase the awareness of effective editing. A re-viewing of the film should ideally follow.
Further appreciation of the effectiveness of camera position to <u>suggest</u> .	Viewing another story film	Procedure as described before.
Visual Symbolism	Viewing a film	Procedure as described before.
The Power of Film to Persuade	Review the characteristics of the Propaganda Film	Class select from magazine or newspaper, an advertising so one-sided in its presentation that it is "Propaganda".
The Sociology of Film		Visual appeal of magazine advertisement. Analyze with class their "entertainment" content. Relate to the entertainment of film (it has to sell at the box office). Then pick out the message of the ad., (not the written one necessarily;





SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
The Sociology of Film (The study of the genre "Western")	Begin this study with a discussion on the genre. Students, by Grade 11, have probably viewed hundreds of Western movies or similar T.V. serials.	<p>usually it is the visually suggestive message). Have the class trace the pleasant associations made, the creation of an "attitude" in the viewer's mind. Next discuss particular films. The movie-maker probably had no aim other than entertainment, in contrast to the ad-maker. But attitudes are fostered by the movie nevertheless. Can these be defined? What is Hollywood's ideal male? Ideal female? Are these ideals "idolized"? Evidence? How far out is the ideal? What happens if people adopt Hollywood's outlook and apply it to real life? Immaturity?</p> <p>Use a mimeographed form for this questionnaire: Depending on our mood, we all enjoy a western. What is appealing in this kind of movie? What are its ideals? What are its conflicts? What patterns have you observed in plot, characterization, and setting? (Your quick analysis of these answers will dictate where to start the discussion. Commonly accepted conclusions should be summarized).</p>



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
<p>The "Western" (Cont'd) The Kinds of Conflict The Level of Maturity</p>	<p>Viewing Films such as: SHANE LONELY ARE THE BRAVE THE OXBOW INCIDENT</p>	<p>Next proceed to discussion of a fron- tier society. How does it differ from an established, older society? What qualities of character does a frontier society admire? Why? What qualities are esteemed in the settled society? Which is the growing society? Where they meet there might be stress. Discuss. Interested and cap- able classes might go further. Are all frontiers geographical? What are other fron- tiers of human experience? Can you point out lines of conflict here?</p>
<p>History in the Myth (the layer facts of the process of history)</p>	<p>Discussion.</p>	<p>None.</p>
<p>Films that "hit home" with their treatment of social problems. (racial prejudice, religious prejudice, mental health, mental retardation...)</p>	<p>Determine which of these constitutes a recognized problem for the students.</p>	<p>Select a film based upon a theme which is decidedly a <u>real</u> problem to students. View the film. Discuss the methods used by the director to prompt audience identifications, to encourage under- standing, to shock into awareness.</p>



SUBJECT	METHOD OF STUDY	SUGGESTED PRACTICAL EXERCISES
Projects	Begin under supervision, in class. The date for completion might well be extended beyond the term.	<p>(a) Write a movie review aiming for a lively, engaging tone and an informal manner, but including a solid content which assesses the film's merits and weaknesses, characteristics of the director seen in the film (or compared with other films he directed), and the success of the editing.</p> <p>(b) A review of a movie review which you feel is biased, unfair, or unworthy of the film.</p> <p>(c) The clipping, arrangement, and mounting of one or two months' film advertising from the daily paper, grouped and analyzed under a variety of classifications: the basis of their appeal; their variance with the actuality of the picture they advertise, etc.</p>

#### APPENDIX A PERIODICALS

##### (i) Periodicals Devoted to Film Study

- Film Quarterly (University of California Press, Berkeley 4, California).  
\$4.00 annually
- Sight and Sound (306 W. 11th Street, New York 14, N.Y.)  
\$3.00



- Film News (54 W. 40th Street,  
New York 18, N.Y.)  
\$4.00

(iii) Periodicals which often have special film supplements,  
or which have movie reviews.

Saturday Review of Literature  
Show  
Time  
Life

## APPENDIX B NOVELS AND FILMS

The comparative study has one major advantage: the students are, presumably, already familiar with the plot and characters of the novel or play from a study of the text. The first viewing can therefore be made on a more critical level. Knowing basic facts about the plot and about characters, the students can begin at once a discussion of scenes (Why were these moments in the novel chosen for scenes? What techniques helped to make them effective?)

One danger of the comparative study is that the film is sometimes treated as a visual aid for the piece of literature. Treated in this way, it often happens that the "comparison" precludes an evaluation of the film on its own merits. Considerations such as which "version" is superior usually only asks for an evaluation of character interpretation of variations in the plot (i.e. the happy ending deemed commercially necessary for mass appeal). The point can be made that translation into another medium makes the literary work another thing entirely, for better or for worse.

These films are available in 16 mm. and might be of interest to senior classes.

<u>Novel or Play</u>	<u>Film</u>
Death of a Salesman	Same
A Tale of Two Cities	Same
Great Expectations	Same
Oliver Twist	Same
Northwest Passage	Same
Shane	Same
The Oxbow Incident	Same
The Diary of Anne Frank	Same
To Kill a Mockingbird	Same
All Quiet on the Western Front	Same





FILMS AVAILABLE IN CANADA

Min. Rental of \$35

- |     |                                  |                            |          |
|-----|----------------------------------|----------------------------|----------|
| 1.  | DEATH OF A SALESMAN              | - Columbia Pictures,       | 921-8931 |
|     |                                  | 72 Carlton St.             |          |
| 2.  | A TALE OF TWO CITIES )           |                            |          |
|     | GREAT EXPECTATIONS )             |                            |          |
|     | OLIVER TWIST )                   | - 20th Century             | 364-3471 |
|     | THE OXBOW INCIDENT )             | Mr. Sullivan               |          |
|     | THE DIARY OF ANNE FRANK )        | 110 Bond Street            |          |
| 7.  | SHANE                            | - Paramount Pictures       | 506-8811 |
|     |                                  | 111 Bond Street            |          |
| 8.  | NORTHWEST PASSAGE                | - Write - Mr. R. Chartrand |          |
|     |                                  | Metro Goldwyn Mayer        |          |
|     |                                  | 8398 St. Lawrence Blvd.    |          |
|     |                                  | Montreal                   |          |
|     |                                  | Copy to - Mr. G. Hogan     | 924-7101 |
|     |                                  | M.G.M.                     |          |
|     |                                  | 696 Yonge St.              |          |
|     |                                  | Toronto                    |          |
| 9.  | TO KILL A MOCKINGBIRD )          |                            |          |
| 10. | ALL QUIET ON THE WESTERN FRONT ) | - Universal                |          |
|     |                                  | 277 Victoria Street        |          |
|     |                                  | Toronto                    |          |

NOTE: Some are in 35 mm. in Canada for Theatrical and T.V.  
Some rights have been sold to T.V.

Most Companies rent only - will not sell.

APPENDIX C BOOKS ON MOTION PICTURES

Bluestone, George

Novels into Film; Baltimore, John Hopkins Press, 1957

British Film Institute

Film Teaching; London, British Film Institute, 1964

Eisenstein, Sergei M.

Film Form (and) The Film Sense; two complete and unabridged works  
N.Y., Meridian Books, 1957

Eisenstein, Sergei M.

Reflexions d'un cinéaste; (Moscou, Editions en langues etrangeres,  
1958) (out of print)



- Fischer, Edward  
The Screen Arts; a guide to film and television appreciation  
N.Y., Sheed & Ward (c1960)
- Forsdale, Louis, ed.  
8 mm. Sound Film and Education; New York, Columbia University, 1962
- Fuzellier, Etien  
Cinema et littérature; Paris, Ed. du Cerf, 1964
- Getlein, Frank  
Movies, Morals and Art; N.Y., Sheed & Ward, 1961
- Houston, Penelope  
The Contemporary Cinema; (Harmondsworth) Penguin (c1963)
- Knight, Arthur  
The Liveliest Art; a panoramic history of the movies  
N.Y., Macmillan, 1957
- Lawson, John Howard  
Film, the Creative Process; the search for an audio-visual language  
and structure, N.Y., Hill & Wang, (c1960)
- Lindgren, Ernest  
The Art of the Film; London, Allen & Unwin (c1963)
- McAnany, Emile G.  
The Film Viewers' Handbook; Glen Rock, N.J., Paulist Press (1965)
- MacCann, Richard D.  
Film: a Montage of Theories; N.Y. Dutton, 1966
- Mallery, David  
The School and the Art of Motion Pictures; Boston, National  
Association of Independent Schools, 1964
- Peters, J.M.L.  
Teaching About the Film; (Paris) UNESCO (1967)
- Pudovkin, Vsevolod Illarionovich  
Film Technique and Film Acting; the cinema writings of V.I. Pudovkin  
N.Y., Lear (1949)
- Schmidt, George  
The Film; its economic social and artistic problems  
London, Flacon Press (1948)
- Society for Education in Film and Television  
A Handbook for Screen Education



Spottiswoode, Raymond

A Grammar of the Film; an analysis of the film technique  
Berkeley, University of California Press, 1951

Wright, Basil

The Use of the Film; London, Bodley Head (1948)

APPENDIX D OTHER CATEGORIES OF FILM: SUGGESTED TITLES

Propaganda

CFI A Fable for Friendship, directed by Jiri Trunka

- Czechoslovakia, 1958

- (the aims and ideals of UNESCO)

(11 min.)

(\$2.00 rental from  
CFI)

CFI Children of the Sun

- U.S.A., 1960

(10 min.)

(\$2.00 rental from  
CFI)

Documentaries

CFI The Primary, directed by Richard Leacock

- U.S.A., 1960

(26 min.)

(Rental only from  
CFI)

CFI The River, Directed by Pare Lorentz

- U.S.A., 1937

- Mississippi

(30 min.)

(Rental \$5.00)

CM The Bear and the Hunter, directed by Arne  
Sculldorff

(11 min.) AV Library

CFI City of Gold

- Yukon

(21 min.) AV Library

CFI Morning on the Lievre

- Canada, 1961 NFB

(35 min.) AV Library

CFI Universe

- NFB 1960

(26 min.) AV Library

CFI The Director and the Film, directed by

Hazel Wilkinson

(46 min.) AV Library

CFI An Illustration of Basic Film Editing Principles,

by Ame. Cia. Edt.

- U.S.A., 1963

(8 min.) AV Library





CFI Critics and Great Expectations, produced  
by British Film Institute  
- G.B., 1949

(6 min.) AV Library

CEA Reach for the Sky  
- Rand Film Library, Film Study Extract

(12 min.) AV Library

APPENDIX F SUGGESTED TOPICS FOR CLASS DISCUSSION OR FOR STUDENT  
RESEARCH ESSAYS

(Of Psychological and Sociological Interest)

Film and TV are a modern necessity. They give romance and colour to otherwise drab lives. They soothe modern nerves, "a healing opportunity for withdrawal from everyday problems, a half-sleeping acceptance of manufactured dreams."

(The Comparison of Media - Ingmar Bergman)

"It is mainly because of this difference between film and literature, that we should avoid making films of books. The irrational dimension of a literary work, the germ of its existence, is often untranslatable in visual terms..."

"I would say there is no art form that has so much in common with film as music. Both affect our emotions directly, not via the intellect."

(The Character of the Medium)

"The first essential of the motion picture is motion. Film seeks action, and not only action, but conflict... . The film maker who seeks to convey the quiet virtues of hope, peace, and wise solutions is working against the tendencies of his medium."

(The Comparison of Media: Novels and Films)

"The picture (movie) has other characteristics of the novel. It ranges where it pleases, it studies the reactions of single characters, it deals in description and mood, it follows, by means of the camera, the single, unique vision of the writer. You will find, in every novel, the counterparts of long shots, and close-ups, trucking shots and dissolves; but you will find them in words addressed to the ear, instead of in pictures meant for the eye."









